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VOLUME SEVEN NUMBER THREE

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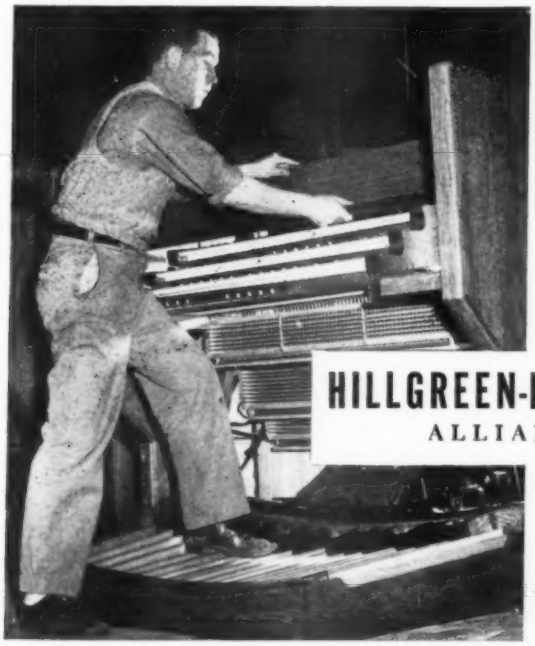

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★ ★ EDITORIAL

THE LONG DELAY IN BRINGING OUT THIS issue of the QUARTERLY is attributable to a combination of factors beyond our control. We regret the inconvenience to our subscribers.

During the Editor's prolonged absences from Andover, in Baltimore and elsewhere, much of the Organ Institute business and correspondence has been managed by an efficient office secretary who, within recent months, has been compelled to give progressively less and less time to our work and finally to give it up altogether. Our printer hast been experiencing such a brisk demand for his services that his customers who are immediately at hand pressing the urgency of their work upon him have been given first attention. In addition, he was recently obliged to move his shop to a new location, so that all of his work was delayed, and, incidentally, in the process of moving, some manuscripts were lost.

We hope to return to our regular publication schedule in the shortest possible time, now that the presses have started rolling again for us.

ASSOCIATES, SUBSCRIBERS, AND OTHER supporting members of the Organ Institute are invited to renew their annual memberships on the anniversary of their joining, without receiving a special notice. Because of the delay in all our correspondence, it may be some time before these notices are mailed on a regular basis.

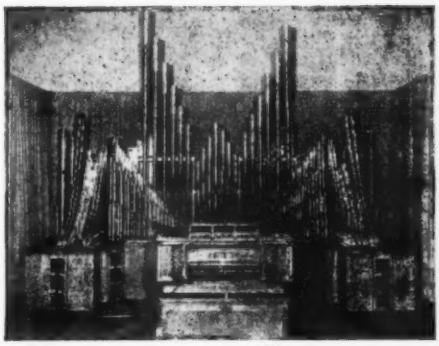
These membership dues are extremely valuable to the work of the Organ Institute, and especially to the Scholarship Fund. The generous interest and support of all members is appreciated by the Director and Board of Trustees of the Organ Institute.

BRIEFS ★ ★ ★

MUCH THE SAME COMBINATION OF FACTORS that has delayed publication of the QUARTERLY has also delayed publication of the Engagement Calendar. However, the Engagement Calendar will be published and will be made ready for delivery at the earliest possible date. In accordance with a preference indicated by a consensus of correspondents interested in the calendar, it will be for the calendar year 1959, beginning with January first.

THE EUROPEAN ORGAN TOUR THAT WILL be conducted under Organ Institute auspices in the summer of 1959 is already approximately half filled. The size of the group will be limited, so that those interested in joining the Tour are invited to correspond with the Director well in advance. It will be primarily a study tour, and members of the party will enjoy certain privileges abroad that are not available to commercial tours. Members of the Tour will have opportunities to hear, play, and study the finest of the old and new organs in Holland, Denmark, and North Germany with brief visits in South Germany, Austria, and Switzerland. They will also attend the Holland Festival, the Bayreuth Festival, and the Salzburg Festival.

THE TENTH ANNIVERSARY ORGAN FESTIVAL was so successful, and the number of well-qualified former Organ Institute students available for participation in it was so great that it has been decided to conclude the 1958 Summer Session with a similar festival. It will consist of a week in which concerts will be played every night by artists who have studied at the Organ Institute. This will be in addition to the regular series of faculty concerts.



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A recent discussion in this department of the occasional abuse of their prerogatives by clergy of the Episcopal Church has evoked some lively correspondence. Several organists report that they enjoy the most cordial cooperation of their rectors and could not ask for more sympathetic understanding and treatment. They emphasize that it is often easier to deal with a well-informed individual than with a group whose members have varied backgrounds, as is so often the case in music committees.

A violent protest came from a seminairan who will soon join the ranks of Episcopal clergy. He could not tolerate the thought of any curtailment of clerical rights and privileges and was evidently offended by the whole thing. He made caustic remarks about the literary style of this journal, comparing it unfavorably with that of George Bernard Shaw, whom we quoted. This we regard as a compliment, as heretofore we would not have thought that our efforts were in any way comparable to those of the immortal G. B. S.

The letter which we have chosen to reproduce herewith is from Ray Francis Brown, who is a member of the Joint Commission (of clergy and laymen) on Church Music of the Episcopal Church and therefore writes authoritatively. We rejoice to learn from his letter that the old Canon 48, which gave so much control of the music to the clergy, has already been changed and has, in fact, been supplanted by a new one. Our satisfaction in this development is only slightly diminished by the fact that we had no knowledge of the change. But, as our correspondent notes, it has not been given much publicity. One can only wonder why this information has circulated so slowly.

Mr. Brown's letter is so filled with thoughtful understanding of the entire matter that we give it to our readers in its entirety; it is constructive from every standpoint.

> Having read "Box 50" in the ORGAN INSTITUTE QUARTERLY volume 6, number 4, I am moved to tell you that the Music Canon of the Episcopal Church was revised by the General Convention in 1955. Your remarks are based on the old version of the canon. The revised form is printed in Constitution and Canons, 1955. I suppose it will appear also in later reprints of The Hymnal, 1940. It reads:
>
> CANON 24—Of the Music of the Church.
>
> It shall be the duty of every Minister to see that music is used in his congregation as an offering for the glory of God and as a help to the people in their worship in accordance with the Book of Common Prayer and as authorized by the Rubric or by the General Convention of this Church. To this end he shall be the final authority in the administration of matters pertaining to music with such assistance as he may see fit to employ from persons skilled in music. It shall be his duty to suppress all light and unseemly music and all irreverence in the rendition thereof.
>
> In your "Box 50" comments you quote the old version of the canon and then observe that "the motivating thought behind this arrangement is obviously expressed in the last sentence." In the revised canon the emphasis is taken off from the last sentence through the deletion of the word "especial" and

through the force of the first sentence. Also the rector is no longer given the suggestion of specific authority arbitrarily to interfere with the details of musical matters which was implied by the now deleted clause, "to give order concerning the tunes to be sung in his church."

In the final paragraph of "Box 50" you express your belief that the music canon should be so revised that "the responsibility for the music of each church may be entrusted without reservation to persons whose ability and training clearly quailfy them to discharge that responsibility, and so as to take that responsibility away from the clergy, who cannot logically be expected to discharge it adequately."

May I point out that, as things now stand, "the responsibility for the music of each church may be entrusted without reservation to persons whose ability and training clearly qualify them to discharge that responsibility"? It all depends on the spiritual, personal, and professional qualifications of the two people who happen to be the rector and the organist (or prospective organist) in each instance. As you say, "Most rectors wisely delegate their authority to persons skilled in music, and do not presume to dictate." I doubt that things can be improved by more legislation.

And I must express my strong disapproval of your idea that the responsibility for the music of each church should be taken away from the clergy. It is true that some people have been so exasperated by the clergy that they would like to take the church itself away from them—however I do not want to debate church polity in this letter. But it is a question of administration. Do you want a music committee for your boss? If so, who commits the committee: the governing body of the parish, or the minister himself? Who is to hire and fire and determine the main lines of policy and pay the bills? Is the organist to be and do all of this himself? What is he to do to himself if he happens to be incompetent?

As for me, I am glad to work for a rector who is not only my legal and official boss but who knows that he is. It is when the rector either does not know that he is boss or when he does not assume his responsibility and obligation that I face trouble because, then, I do not know who is my backer and with whom I am to do business. It is my belief that most of the clergy who have been trained in the seminaries of the Episcopal Church can logically be expected to discharge adequately their responsibility for the administration of musical matters in their parishes.

Relevant to all of this, and especially to the questionable institution of the music committee, is Canon 45, Section 1 (a):

> The control of the worship and the spiritual jurisdiction of the Parish, are vested in the Rector, subject to the Rubrics of the Book of Common Prayer, the Canons of the Church, and the godly counsel of the Bishop. All other Ministers of the Parish, by whatever name they may be designated, are to be regarded as under the authority of the Rector.

I wish the revised Music Canon had had more publicity and I hope this letter may help.

SETH BINGHAM

AFTERTHOUGHTS ON CATHEDRALS, THE ENGLISH, AND THE ORGANISTS' CONGRESS

The London Congress of Organists (July 27—August 2, 1957), international in only a limited sense (Anglo-American-Canadian), was due to the vision of the late Dr. E. Stanley Roper, strongly seconded by Dr. Lewis Elmer. It has been quite fully related in The Diapason, American Organist, and various British journals. It is not my purpose here to add another factual report. England, its people, and their way of life interest me fully as much as their music. This is simply a rambling account of personal experiences and impressions.

Be it said right away that the Congress was a huge success, far surpassing the wildest hopes of the organizing committees. At the final Congress Dinner, Chairman Searle Wright of the American committee aptly remarked, "We thought we in America were top organizers, but you beat us at our game"—a well-deserved compliment. The rich variety of attractions was a great asset and also a problem; the London committee solved it by providing alternate choices for certain events, just as we do in our national Guild conventions. Even so, the multiplicity of services, recitals, concerts, lectures, excursions, and receptions was overgenerous, and no one dreamed of attending all of them.

Cathedrals

In the limited time at my disposal I managed to visit several cathedral towns without missing too many important Congress events. I love to stroll about the streets observing the inhabitants, the open-air markets, the yards full of flowers—even the "pubs" are beautified by rows of many-hued flowering plants. Here is a sign: Snack Bar (U. S. A. style); there goes a truck—pardon me, lorry—marked: J. Beckwith. Merchants and Potato Factors; a ticket window is a "booking office"; a guy is a chap, et cetera.

The old cathedral stones speak to you out of a storied past. Their origins often stem from barbarian times, but their present structure is largely medieval—that glorious period in Christian history when men's spiritual energies found expression in crusades, cathedrals, and all sorts of artistic achievement, music included.

Canterbury

We sometimes speak of the eighteenth-century American churches as "old." Canterbury's line of archbishops began in 597 A.D., among them Thomas à Becket (murdered 1170). Edward the Black Prince (d. 1376) lies here, and King Henry iV with his queen, Joan of Navarre; also Orlando Gibbons and other famous persons.

I spent several hours in this immense edifice with its noble Gothic central tower. So absorbed was I that I forgot all about lunch. Toward three-thirty, leg-weary and beginning to feel hungry, I wandered into a cosy little tea room for refreshment. To the good woman who brought me sandwiches and delicious pastries with my tea, I said it was worth crossing the Atlantic to find such a place as hers.

Salisbury

To Britishers inquiring where I came from, I fell into the habit of saying I left England for America three centuries ago (in the person of my ancestor Thomas Bing-

ham who landed in Saybrook, Connecticut, in the early seventeenth century). However, just after entering Salisbury Cathedral I came upon the tomb of Bishop Robert Bingham, described as the founder of the Cathedral (*circa* 1230). So I decided to move my ancestry back four hundred years! (The only catch is that the Bishop, being a Catholic priest, should properly have left no progeny! Still—)

Salisbury Cathedral can be seen from afar, its superb spire, the tallest in England, rising four hundred feet above the plain. The interior is rich in architectural marvels. The dark ribbed pillars of the nave, the Audrey Chanty, the cloisters, the beautiful fan-vaulting in the Chapter House—all compel our reverent admiration Says Canon Smethhurst, Chancellor of the Cathedral: "It symbolises the peaceful loveliness of the English countryside amidst which it stands, the eternal truths of the Christian Faith expressed in stone, and the continuing worship of Almighty God." A Song School was founded by Saint Osmund (d. 1099). It still exists as a boys' preparatory and choir school. The services at Salisbury became noted all over England for the splendor of their ritual. No wonder the English set great store by tradition.

Winchester

The Winchester legend reaches as far back as the third century A.D., with alternate rebuildings and destructions in 635, 867, and 963. But much of today's tremendously long church (526½ feet interior length), erected by the Norman Bishop Walkelin in 1079, still remains intact in the transepts, pillars, and walls of the nave, and in the crypt.

Winchester's history is crowded with great events and personages. England's first King Egbert (d. 839), Saint Swithin (d. 862), William the Conqueror's son Richard, Chancellor William Wykeham (1367-1404), Cardinal Henry Beaufort (1404-1447), James I, Charles I, Izaak Walton, and others too numerous to mention are buried here. The magnificent stone-vaulted nave was entirely remodeled by Wykeham as Bishop of Winchester. His Chantry Chapel is ranked among the finest specimens of fourteenth-century stone work. The medieval Retro-Choir of elegant Gothic design is credited to Bishop Godfrey Lucy (1189-1204). The fifteenth-century stone reredos might well have inspired the architect of New York's Saint Thomas Church. Can such masterpieces come from people of halfhearted faith?

Peterborough

Who can forget their first view of Peterborough's great West Front dating from 1235, and its deep triple-arched portico supporting the gabled roof, truly termed "the finest portico in Europe"? Within lie buried two former queens: Katherine of Aragon and Mary Queen of Scots, of tragic memory. The wonderful painted Norman ceiling is unique of its kind.

The grounds immediately surrounding the Cathedral are studded with centuries-old graves. Behind the apse is a tree-shaded enclosure called The Vineyard. Doubtless the monks once grew wine grapes there. Along the sides are flowers in profusion, lovingly tended. One feels sheltered from the world. Peace and utter silence save for a bird's hushed song. It is good to linger here.

Ely

Like Peterborough, Ely's history harks back to the Saxon era, its monastic life beginning in 673, that of Peterboruogh 655 A.D. Both were ravaged by the Danes in the ninth century, but were rebuilt in Norman times, and underwent later restorations.

For the erring or thoughtless tourist the Very Reverend C. P. Hankey, Dean of Ely, has this wise counsel: "A cathedral is not a museum but a House of God. The men who built it were, in that very act, worshipping him and trying to convey in stone something of his majesty." Not that priceless monuments are lacking: the beautiful Prior's Door of Norman design; the splendid octagonal lantern supported by enormous oaken beams; the masterly carvings on the fourteenth-century choir stalls, Bishop West's Chantry, and the glorious Lady Chapel, to name but a few.

But methinks I hear an impatient reader protest, "Why all this guidebook stuff?" (*Touché!*) "It's done better in travelogues." (True, in many respects.) "We've been in all these places." (All the better; thousands of American organists haven't been so fortunate.) "Well, why don't you tell us about their music?" Well, frankly, my interest in visiting a medieval cathedral is not confined to hearing one more cathedral service, desirable as that may be. Nor is it exclusively archeological, though for the connoisseur that too can be exciting. And there are hundreds of books about cathedrals. Their perusal cannot equal a personal visit.

In my turn, a question or two: Could mere civic pride or political ambition account for the towering splendor, the sublime religious stories in the sculptures and stained glass of English and Continental cathedrals? Who can doubt that their vast resonant spaces invited the sonorous cerations of a Dufay or a Dunstable, of Josquin, Vittoria, Byrd, Lassus, Palestrina, Gibbons, Weelkes, and others in later generations? Of the role of music in Oriental religions I am not competent to speak; but who or what save the Christian Church could have conceived and nurtured our great musical heritage? So I feel that the hours spent in these holy places taught me something new and valuable about English church music that I could have gotten in no other way. Now, back to the Congress.

Services

Most American delegates were curious to learn what part choral and organ music plays in the Anglican service, steeped as it is in a tradition of long usage. In this connection I find a remark by Harold Friedell particularly enlightening. Mr. Friedell said that having attended the services of eight cathedral churches in the weeks preceding the Congress, he found that they all differed in one respect or another. (There speaks a voice *ex cathedra*.) To me it is an encouraging sign.

The choral services in Westminister Abbey, Saint Paul's Cathedral, and Saint John's College, Cambridge, impressed me as musical worship on a high spiritual level appealing to all sorts and conditions of men. The location of the console on a screen high above the choir must present serious obstacles in performance. (Mirrors may help in some cases). Sir William McKie and Dr. Dykes-Bower both spoke of Howells' two settings of the Magnificat and Nunc Dimittis as "difficult," possibly referring to the problem of synchronizing organ and choir under these conditions. All the more credit for their fine renditions. In the processional and recessional and also the psalter at the Abbey, the organist very wisely sounded a light chord before each verse to ensure simultaneous attack.

Perhaps some lack in my musical makeup is responsible for my failure to appreciate the merits of Anglican chant. Certainly it would be hard to improve on the English choirs' chanting of the psalms. But are any souls saved? The directors do their best to vary the treatment: men alternating with boys, cantoris with decani, unison with harmony, a cappella with accompaniment. Now, in *plainchant* we have a unified and

rhythmically flexible form capable of infinite expression either syllabic or melismatic, by means of a single tonal line. But Anglican chant with its arbitrary crowding of a number of syllables together, then suddenly constricting them in a square meter, sounds like a vain attempt to marry two irreconcilable elements. The numerous systems of chanting—I understand that Novello publishes twenty different "methods"—would seem to confirm this.

On some points I was unable to reach a definite conclusion. To what extent does the congregation participate in the sung portions—hymns, psalms, responses—of the usual English church service? The English being a choral-minded race, one naturally expects to hear the worshipers sharing actively in the singing. Only through visits to many churches in all parts of the country could one find a satisfactory answer to this question.

Is improvisation an important element in the English church service, and what is its present state of development? Nothing that I heard gave me a clue to this, but some of my fellow delegates had warm praise for a splendidly improvised interlude during the Capitulary High Mass in Westminster Cathedral. Certainly there is room, and need, for extemporization of the highest order in the Anglican ritual.

Concerts

Several concerts not necessarily concerned with church music furnished lively contrasts. Everyone was fascinated with the rare feast of part songs, harpsichord solos, and music for diverse instrumental ensembles provided in the program of "Musica Brittanica." Who can forget the vocal artistry of Margaret Field-Hyde or the amazing tonal purity of the male countertenor.

Marilyn Mason achieved a triumph in her Westminister Abbey concert, featuring organ solos and concerted works by American composers. This program even drew favorable comment from Felix Aprahamian, the redoubtable critic of the London Times. Dr. Mason, the second woman recitalist ever to play in the Abbey, gave a memorable performance of Schönberg's formidable Variations on a Recitative, music more orchestral than organistic, bristling with difficulties—memorable for her technical mastery of the Abbey organ and her complete realization of the composer's intentions.

A delightful occasion was the visit to the lovely Dorking residence of Lady (Susi) Jeans, who with charming informality regaled us with music for strings, flutes, organ, and harpsichord in varying combinations, ranging in time from 1562 to 1916. Her handling of Bach's Canonic Variations deserves unstinted praise. The subdued dynamics, the delicate and truly Bachian color contrasts, must have been a revelation to most listeners.

Last but far from least was the Bach-Walton program offered by the BBC Symphony Orchestra at its regular Promenade Concert in Albert Hall. Rarely have I heard an immense chorus sing with such controlled flexibility, precision, and staying power. Which reminds me that in a single day I listened to the faintest *pianissimo* of Lady Jeans' clavichord and to the loudest possible vocal and instrumental volume of sound in the successive paroxysms of "Belshazzer's Feast."

Recitals

Of organ recitals there were plenty—ten in all if memory serves. The program by Ralph Downes at Brompton Oratory, "A Miniature Anthology of English Organ Music," was unique in content. Although some of the numbers were of no great interest in themselves, Mr. Downes' genial interpretations gave them significance as

evolutionary links in a chain extending from 1542 to 1957. But the final "Fons Amoris" variations by Malcolm Williamson, written in a bold and rhythmically exciting idiom, offer something really forward looking. There is a startling gap between "Fons Amoris" and most contemporary English organ music. Perhaps like Messiaen in France, Malcolm Williamson is destined to shake loose the composers of his own generation from a too smug complacency in matters of form and expression. Not only the arts but all human progress is indebted to such periodic disturbers of the peace. Does one find much complacency in the teachings of Jesus?

Three virtuoso recitals by Dr. Robert Baker, David Craighead, and John Huston were outstanding for artistic brilliance and for the number of modern American works which most of our British colleagues had never heard. The playing of Sowerby's Toccata by Francis Jackson of York Minster in his recital preceding the opening choral service in Westminster Abbey also impressed me as very fine.

Of the choral workshops and lectures offered by the Congress, I was able to attend only two of the latter: "Composition in Relation to the Church and Allied Fields in America" by Leo Sowerby, very stimulating and informative; and Dr. Leslie Spelman's excellent talk on "Organ Teaching, Repertoire, and Methods." The whole series of addresses is being printed and made available to the delegates.

Garden Party

Between the main Congress events each day were sandwiched side trips, receptions, luncheons, and social functions for those willing and able to include them. One of the most enjoyable of these was the Garden Party in the Abbey Close on the opening day. Here I met Sir William McKie, whom, with all deference to the other splendid members of the London committee, I should call the prime moving spirit of the Congress—a gentleman in the best sense, spontaneous, highly competent, warm and hospitable—the right man in the right place; ably seconded by his gracious wife, Lady McKie. No less cordial and helpful were Dr. Dykes-Bower of Saint Paul's, Dr. Allt, Mr. Moriss, Mr. Richardson, all of whom spared no effort to make us feel at home. Here too was Ralph Vaughan-Williams, Britain's world-renowned composer, aging but still vigorous. To Vaughan-Williams and to the late Cecil Sharp, her great authority and collector of folk music, the nation owes a tremendous debt for the present resurgence of English musical composition.

However others may have reacted to this thrilling and eventful week, my own experience ran parallel to a complementary set of feelings: for London itself, for the lush green countryside and thatched roofs on the bus ride to Cambridge, for the friendly taxi drivers and railway employees and for unexpected or renewed acquaintances among a people essentially humane and civilized. May I digress to tell of one happy episode:

A British Poet *chez lui*

Three years ago I wrote several choral settings for a "Little Litany to the Virgin," by one C. C. Gould, which appeared in the London Tablet. C. C. Gould was obviously a British poet—or poetess, since women writers in England frequently use only their initials. I never corresponded with the author, but my publisher obtained the Tablet's permission to use the text.

I arrived in London with a vague idea that C. C. Gould might be living somewhere in the British Isles. My second morning there, on an impulse I scanned the telephone directory, and there sure enough was a C. C. Gould with a Wimbledon

number. The operator put through the call A woman's voice responded. I inquired if this was C. C. Gould the poet. She gave a guarded and confused answer which I didn't quite catch. I said, "I set your Litany to music" whereupon she became quite agitated and replied, "Wait, I'll call my husband." This time I asked was this Mr. C. C. Gould? Yes, it was. "Then you must be the author of the Little Litany which I set to music." "What music?" "Why, didn't the editors of The Tablet tell you?" "No! Who are you?" So as patiently as possible I explained in detail.

He in turn got very excited. "Why, look here—this is extr'ordinary—what? Now hold on," and ended by asking if I would be free next day (a Sunday) to come out and have luncheon with his family. I said "yes, with pleasure," and oh yes! he could recognize me at Wimbledon station by my blue beret.

Ainsi fut fait. He was younger than I had imagined—somewhere in the forties—with a lovely wife and several young children all full of life but polite and well-mannered. One of the first things he said was "Now look here, Doctor, I'm a bank clerk, not a professional poet. I do this thing as an avocation. I'm now working on a poetized version of the complete Rosary, about one-third done; probably will take years to finish it." Well, we had a nice luncheon with fresh vegetables out of their garden, and we talked our heads off about everything from Dulles to cricket for several hours. It wasn't necessary to break the ice; it just melted.

The following Sunday—part of a London bank holiday—we all met for lunch at Hampton Court, then went down the Thames by boat, a three-hour sail to Putney. I wouldn't have missed it for worlds. It was a perfect summer day, thousands of week-enders were making the most of their long holiday in skiffs, punts, canoes, outboard motorboats; swimming, picnicking, or simply strolling or sitting along the river-banks.

Mr. Gould, well-read and an interesting talker, is an Australian by birth, with a pleasant "downunder" intonation. He knew all the historic places and persons and what had happened to them along these reaches of the Thames. He spoke not as a guidebook but as a philosopher.

When I took leave of them that evening, he said, "You know, the Gould family will never be quite the same after this." Somehow I feel as though I had known them for years.

Organbuilder

Another pleasant meeting was with Henry Willis, who had visited me in New York in the early twenties and later (1932) had very kindly shown me some of the important instruments in the London area built by his famous grandfather or himself.

There was of course very little opportunity to examine at leisure the various organs heard at the Congress. (And varied they were!) Presumably these will have received extended comment in other reviews, so I omit any discussion here; suffice it to say that they offer many points of interest to American organophiles.

In many old churches and cathedrals there is a large tablet near the organ gallery with a list of the successive organists covering several generations and including some illustrious names. How natural for the spiritual fervor of the craftsman in stone, wood, or glass to find its counterpart in the inspired music of the composers! Byrd, Tallis, Weelkes, Purcell are names to conjure with. May such blessed rivalry flourish anew in God's good time!

British Music

Though I am familiar with a great deal of English choral music of the Renaisance and Tudor periods, and that of Vaughan-Williams, Britten, Walton, and Howells among living composers, it would require more time spent in small and medium-sized churches in England to learn about other modern music possibly unknown to us in America. Such published programs as I occasionally see in British musical magazines show little evidence of contemporaneous works. Other than the men just mentioned, the names of a good many ninteenth- and twentieth-century composers, many of them very competent, continually recur, but except for the music of Gustav Holst or Robin Milford, I rarely find any fresh or stimulating writing.

A great tradition is a privilege but also a challenge. In the liturgical field I would rank Herbert Howells as one who worthily carries on the English tradition and fairly meets the challenge. His choral style is churchly, the music sensitive and communicative. The organ pieces have the same quality though with greater tonal freedom, but one would welcome more relief from a too persistent richness of flowing harmonies. The craftmanship is always expert, and the composer is not ashamed of sentiment; what more natural?

Afterthoughts

For the British are a sentimental nation. At its worst their sentiment is exemplified by dull music in a pseudo-Mendelssohnian vein. In its "finest hour" it is the virile expression of unyielding heroism, as Hitler learned to his fatal cost. For myself, it occurs to me that in six months I might easily slip into English ways, sloughing off my Yankee accent, saying eh-oh for oh, Dallege for Dulwich, Sinjon for Saint John; even getting used to the cumbersome British coinage, adopting their habit of understatement and sipping five-o'clock tea (I'm a bit less sure about the food, having been spoiled by years of good French-American cooking.

The final Congress Dinner with one thousand guests will surely have been fully chronicled elsewhere. Wit and wine sparkled at this love feast. On sensed that the three participating nations had exchanged enduring gifts and stored up precious memories.

In discussing American music with our English friends I was quite ready to admit that we in the United States have as yet no tradition. I even pointed out that seventy-five years ago we had practically no worthy church music, to say nothing of composers and performers. (Horatio Parker was rightly named by Dr. Sowerby as our first significant church composer.) But I also suggested that our present lack of tradition may prove a blessing, for we are a young nation looking to the future.

In seventy-five years we have advanced a long way, musically speaking. We owe much to the country whence so many of us came. So I ask our English cousins to give us a century or two more to put down roots and grow our own tradition, which in the nature of things must differ from theirs, but, united with it, may serve a common purpose: church music for the greater glory of God.

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DERWENT M. A. MERCER

UNSOLVED PROBLEMS IN ACOUSTICAL RESEARCH ON ORGANS

It was Lord Rayleigh who once said that a good lecture should have three sections: one understood by both hearers and speaker, one understood by the speaker but not by the hearers, and one understood by neither of them. If this dictum may be applied to writer and readers, the present article certainly fulfills the last of these requirements. There are so many things in organs and organbuilding which are not understood that I have found it an interesting, and perhaps valuable, task to deal with some of them. It is hoped that the manner of doing this will stimulate interest on the part of others, perhaps to try to solve these problems or to discuss them further. To arouse interest I have tried to put the material in a somewhat provocative way; although overstatements, as far as can be checked, are not included. The fields are necessarily rather disconnected, but they are those which appear to me to have probelms whose solution would help us better to understand organ tone.

Nicking of flue pipes. My own work at Southampton has shown that the unnicked flue pipe has in its tone, together with the harmonics, a large amount of random noise, or a "rushing" or "hissing" background. The effect of light nicking is largely to remove this, leaving the harmonics little changed: nicking does not, apart from extreme cases, appreciably reduce the higher harmonics, as was once thought.

The tone of an unnicked organ pipe is basically unsteady, reflecting a fundamental unsteadiness in the windstream from the flue to the upper lip. This windstream is quite turbulent, and nicking tends to remove the eddies and make it more steady. A similar effect is sometimes produced by builders who do not nick their pipes by burnishing or rounding the edge of the languid. (Since it is the side of the windstream nearer the upper lip which, in its interaction with this lip, produces the tone, modifications to the languid are much more effective than modifications to the lower lip.) This burnishing acts in a similar way; the air, flowing past a rounded edge instead of a sharp one, becomes more steady and so reduces the random noise in the tone.

This unsteadiness of tone is of course necessary from the musical aspect. It has been found, in work on synthetic vowel sounds, that a mathematically steady tone, even when containing all the requisite harmonics, sounds most unlifelike, but when a certain amount of random variation is injected the effect is improved. There is no doubt a similar factor here in organ pipes. It would be of great interest to study the optimum random variation. The recently developed technique of correlation—which may be briefly described as a method of comparing a number of successive waveforms of the tone, and finding the average degree of similarity—may be used; it has been applied to some vocal studies.

Windchest design. I was most interested to read the article by Caddy and Pollard on this topic(ORGAN INSTITUTE QUARTERLY, Volume 7, Number 2). I have in fact used their " equivalent electrical circuit" for some time; it is not very accurate because the equations for electricity are linear (current is proportional to voltage) while those for airflow are nonlinear (velocity is proportional to the square root of the pressure). However, the method is of great value qualitatively, and I have been

able to verify certain organbuilders' tenets—such that large pipes should have long feet in order to be voiced well. The other conclusions of these authors are most interesting.

The whole question of blend is a very difficult one, and I wonder whether in these days we are not paying too much attention to the starting transient. Presumably our organic forefathers, a few decades ago, attached too great importance to a beautiful steady tone, but it seems that the pendulum has swung too far the other way. After all, try the following experiment: wedge down a common chord on your keyboard, and listen for several seconds. The starting transient is long past, but you can tell a lot about the tone—whether the pipes are diapasons or flutes, whether they are blending well or badly—all this being a function of the *steady* tone, indicating its importance in the general musical effect. Maybe in another few decades we will have struck a balance between the transient and steady components of the tone.

Certainly blend is a subtle quality. Is it just a matter of the harmonics cohering—i.e., a pipe must have sufficient harmonic development for its harmonics to form a smooth series, with no gaps, with those of the pipe above it in pitch—and so on? This aspect can often be appreciated, in outline if not in detail, when listening to "full organ." Some instruments have obviously far too much "top"; many are "top and bottom" and lacking in the middle; few give one that sense of complete homogeneity throughout the aural spectrum. (Of this, more later.)

However, blend may well be a function of the starting transients being approximately of the same pattern. In this connection it is sometimes put forward as an advantage of a slider chest, that the vibrations in the airstream may be communicated from one pipe to another, through the footholes and the channel in the soundboard, thus helping the tones to cohere. This appears to me to be a very dubious statement. If the pipes were reed pipes, in which the air supply is periodically interrupted, it may well be true. But a flue pipe, as "seen from the foothole" takes a steady stream of wind: the vibrations in the windstream come after it has left the flue. Certainly pressure variations in the form of sound waves would travel into the windchest—but these same sound waves are acting on the mouths of other pipes—and the mouth of a pipe is far more sensitive to disturbances. In fact, of course, organbuilders are aware of this, and have to set out thier ranks of pipes on the soundboards very carefully. I feel that it is most unlikely that such pressure fluctuations (at the frequencies of the notes, that is) are important in the slider chest. Fluctuations when the key is depressed or released are quite another problem.

Voicing and pipe material. So many discussions seem to become in the end concerned with voicing, since it is artistically such an important factor in organbuilding. My own studies have led to a fairly satisfactory understanding of the basic factors of voicing—influence of scale, wind pressure, cut-up, et cetera—but it must be remembered that in organbuilding these basic factors are commonplace. It is the subtleties of voicing, the study of which must be very difficult, which distinguish an average organ from a fine one.

Organ tone is a notoriously difficult matter to write about, since words are an inadequate medium. But one aspect has intrigued me for a long time—what is it that characterizes what might be called "floating" tone? It is most marked in string stops, but can be noticed in diapasons also. William Thynne and Father Willis, to

name only two past organbuilders, could produce it. So many string stops have a tone which comes and hits you; the best tones "float" gently. To change the metaphor, it is the difference between looking at the hard glare of a naked electric bulb and looking at the diffused warm glow produced by a well-shaded table lamp. But what *is* it, in terms of waveforms, et cetera? I wish I knew.

Questions such as these are often bound up with the vexed problem of pipe material. To the query "Does the material of a pipe have an effect on its tone?" the answer seems to be "No experiment in the laboratory has yet confirmed this, but there is such a vast body of empirical and practical experience on the subject that it must be so." It is most difficult to test; you can't get two pipes made identically, apart from material, and cutting pipe bodies off and soldering others on may well upset the speech of the pipe. Most experiments (I have made some) appear negative; but this may mean no more than that our analyzing apparatus does not grasp all the essentials in the tone.

One trouble is that builders do not normally wish to make pipes of the same dimensions but different materials—designedly, material often varies with the type of stop. This adds a further dimension to a difficult problem. Is it bound up with metal thickness? It may be necessary to have a string pipe with a thin wall, and this would be impossible in a low-grade alloy. Is this why a good alloy is needed in this case?

The acoustic pressures in an organ pipe are sometimes surprisingly large. At the center of a large open pipe the alternating acoustic pressure may have a maximum approaching one-thousandth of an atmosphere, which does not sound much but is in fact acoustically very high—enough to rupture a human eardrum immediately. This must be withstood by the pipe-body, and while a static stress due to this pressure is small, the rapidly alternating stress may have important consequences. More research is needed on this topic.

Voicing in relation to the building. Cavaillé-Coll once said "A sympathetic building is the most important stop in an organ." The recent work on the acoustics of auditoria has clarified our thinking on these points a good deal.

It is well known that in a resonant building one can tolerate more upperwork, and harmonic development in the pipes generally, than in a dead building. What is not generally realized is that for equivalent steady intensity at a listening position (steady tones again!) the organ in the dead building has to be voiced much more loudly; the building not only absorbs the tone rapidly as it dies away—giving the dead reverberation characteristic—but it is also absorbing some of the tone as it is generated. This of course sets the organbuilder a problem—the old one of forcing the tone. Is this in fact why the higher harmonics are undesirable—they cannot be satisfactorily produced from this type of tone which tends to be forced? A series of very thorough analyses of tones of different pipes would be needed to answer this question.

As a matter of fact, to describe a building as "resonant" or "nonresonant" is an oversimplifictaion. The "reverberation time," which characterizes this quality, has no unique value for a building, but varies a great deal over the frequency range, and in a different manner for each building. This implies that each stop demands a treatment varying according to the frequency of the pipes. Here there would seem to be a case for scaling which is highly *non*-uniform! possibly with several irregularities

from bass to treble, but irregularities which, when compared with the irregularities of the reverberation-time curve, would be seen to follow it closely. This may represent one way to obtain that homogeneity of tone referred to above.

Allied to this problem of producing the correct tone and power from a pipe is the problem of the optimum size of an organ. This is in turn related to the tonal output which we consider adequate for an organ. What value, in decibels, corresponds to fortissimo, and do we expect more in a large building than in a small one? Once this were settled, it would be necessary to find the tonal output of certain stops and choruses for optimum voicing; we should then know how many ranks, say for the main flue chorus alone, were needed. This, be it noted, would be an *absolute* value, depending on hearers' judgment—which could be statistically established—and on the properties of the building, which could be measured. How nice to be able to go to an organ committee and say "Gentlemen, for the organ in your hall it is a scientific requirement that you have at least.....stops, distributed as follows:....."! A welcome weapon in the armory of some of us.

As a matter of fact, this could be pressed further. We not only could have requirements over what constitutes a fortissimo, we could find out what constitutes an adequate pianissimo, and we could establish what is the minimum, or acceptable, graduation in loudness level. This implies that we can establish, again quite objectively, the minimum number of stops an organ in a given situation should have in order to sound well.

Naturally, organbuilders and instructed musicians have been doing this sort of thing for years; and we all know the bad effect of the too small organ in the large hall, its tones sounding forced, and the buildup coming in "chunks." But it is interesting to see that it would not be too difficult to put this on a scientific foundation.

While on this subject, a word might be said about swell boxes. Many of these are still constructed with no regard to fundamental acoustical principles, and the performance of some, in terms of decibel reduction, is appalling. A quite simple application of accepted acoustical knowledge should improve their performance very considerably. Some research on our hearing requirements should go on at the same time, to find what increase in effectiveness would be really noticed; but improvement should be possible.

Conclusion. It has been of great interest to me to range over the whole field in this way, starting hares in several different places. Some of the problems may be trivial or unimportant; but they seem to indicate two welcome facts. One is that we have no grounds to be complacent, and think we have reached finality in organ tone; and the other is the possibility, slight but I think increasing, that scientific methods may help us to advance.

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NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON, MASSACHUSETTS

J. R. KNOTT

SOME FURTHER IMPRESSIONS OF ORGANS AND ORGANBUILDING IN DENMARK AND HOLLAND -- BY AN ENGLISH ORGAN ENTHUSIAST

It is probably true to state that although most of the famous old organs in Holland were well known by repute in the English-speaking world, the numbers of those who had actually heard these organs were comparatively few. Hence, many "opinions" were bound to be secondhand or hearsay. However well one may be able to write about these old organs, no true impression will be gained except by a personal visit.

What is true about the old organs will be equally true about the new organs.

So far as Denmark is concerned, I feel that very little written matter existed in the English language, and that up till very recent years, Danish organs had not been visited to the same extent as those in Holland or Germany.

On the assumption that readers of THE ORGAN INSTITUTE QUARTERLY have read the writer's article in the Summer 1954 issue, that of Mr. D. A. Flentrop and Fenner Douglass in the Spring 1955 issue, and that intensely interesting description of the restoration of the Schnitger organ in Zwolle by Mr. D. A. Flentrop in the Summer 1957 issue, I will endeavor to avoid repeating what has been said before.

Holland is particularly rich in its possession of old organs which have been handed down through the generations in mostly unchanged style. The expert will, of course, find evidence that some original pipework has been altered at some time or other, but "the scheme of things" has generally been handed down. Hence, it is possible to capture the feeling of these old organs both when listening to and when playing on them.

Many writers in The Organ have described these old Dutch organs, and my own impressions are at unity in regarding their tone as soft yet brilliant, although the pedal 16′ tone to us appears as lacking in weight.

The cohesion of reeds and fluework is wonderful.

In Denmark, very few organs of comparable age have come down to us. There seems not to have been any Danish organbuilder of note, and the great organs were built there, largely under royal patronage, by the famous Dutch builders Hermann Raphaelis Rothensten Pock and Nicholas Maas, or by the German builder Johann Lorentz.

As the Compenius organ now treasured in the Frederiksborg Castle Chapel at Hillerod is so well known these days, it cannot be too strongly emphasized that this beautiful instrument is a "House" organ and that its builder, although he died in Hillerod, was not a Dane.

What organs by the masters named are still extant?

At Roskilde Cathedral, the Ruckpositiv organ and case constitute the original work of Raphaelis (1955), and altogether there are no fewer than twenty-seven stops remaining from the original organ. In the Saint Maria Church at Elsinore (The Buxtehude Church) a few pipes in the casework remain as a link with Lorentz. (These pipes were recently described to members of The Organ Club on a visit to Denmark as "jewels" and will be incorporated as speaking pipes once again, when the firm of Frobenius restore the organ. The speaker was Niels Friis.)

The earliest great Danish organbuilding masters were the brothers Botzen. Their works include the great instruments for the Cathedral and the Church of Our Saviour in Copenhagen.

Unfortunately, the Cathedral organ was lost by fire soon after its completion. The organ at Our Saviour's eventually passed through unfortunate hands, but today, in a most artistic modern organ placed behind the old case by the firm of Marcussen & Son, the "show" pipes, which had been silenced for so many years, are now speaking again.

Fire seems to have taken a very great toll of Danish organs, and this naturally gave rise to a demand for replacements. The name of the Danish organbuilder Lambert Daniel Karstens must be associated with several large organs such as Copenhagen Cathedral, Aarhus Cathedral, Trinitatis and Holmens Churches. Of Karstens' work no organ remains, but we can enjoy the magnificent cases. Only in the great instrument at Aarhus Cathedral are there any pipes remaining.

One turns again and again to the writings and researches of Niels Friis, who tells of the effect of the "Romantic" period upon those organs undamaged by fire, et cetera.

In most Danish eyes, a single bright spot amidst so much decadence is the organ in the Royal Chapel at Christiansborg Castle, Copenhagen, where Marcussen & Reuter built their organ in 1826, which is preserved intact today, with the original pipes and soundboards.

To Marcussen & Reuter belongs credit for preserving much old pipework when restoring organs.

Inspiration for the organ-reform movement came from Germany and the writings of Dr. Schweitzer.

Landmarks in the commencement of the breakaway from pneumatic-actioned organs were the rebuilds by the Frobenius firm of the Cathedral organs at Aarhus, Roskilde, and Copenhagen, where all surviving old pipework was carefully restored, and silder soundboards renewed or re-created. These restorations took place in the twenties, when we also see the firm of Marcussen & Son, led by its very young chief, Sybrand Zachariassen, designing and planning new organs or restorations which eliminated the worst of the Romantic features of the organ.

In Holmens Church, Marcussen & Son demonstrated the pattern of things to come when they rebuilt the organ in 1924 and 1930, with successive removal of strings and imitative reeds et cetera, and the addition of clear-toned Principals and well-developed mixtures.

In 1930, Marcussen & Son built a new organ for the Saint Nicholas Church, Copenhagen, which was the first to be built in Denmark on the "Werk" principle and with complete mechanical action to keys and drawstops. This organ was the subject of much discussion and criticism, but eventually all opposition ceased and the modern Danish organ rapidly developed.

Saint Nicholas Church is now used as a Museum.

Perhaps the reader has been provided with a sufficient historical background to enable him to consider the "modern" organs to be found in Holland and Denmark.

It may be necessary to refer to organs in Sweden, or Norway, where contemporary Dutch and Danish organbuilders have built new organs.

Today, there are many fine organbuilders in Holland, but we shall only be able to mention the work of those firms which are building with slider chests and mechanical (tracker) key action.

The inspiration undoubtedly comes from the "Reform" movement started in Germany just after the first world war.

Today, the new organs follow a pattern of the "Werk" principle, low pressures and carefully designed cases forming an essential part of the tonal scheme.

How can we describe the tone of the works by Flentrop, Van Vulpen, or Van Leewen, or compare the tone with that of the surviving old organs in Holland?

It is a most difficult task. One's first reaction to a modern Flentrop is electrifying. The output from a few stops on low pressure, speaking from a well-planned case, sited in a very favorable Church, is tremendous.

The chorus is a complete tonal pyramid and therefore satisfying. Nothing could or should be added to it.

Listening to several other examples of Mr. Flentrop's work, one becomes convinced that the ideals displayed are achieving maximum projection of organ tone with economy of stops (not to be confused with loudness).

A similar effect is heard in the work of Van Vulpen Bros.

Van Leewen's organs also display similar results.

The creation of these modern organs calls for considerable "table" planning before any practical work can be undertaken, and it is essential that only the highest degree in mechanical skill in the construction of action, soundboard, and pipes be permitted.

With these raw materials, the organbuilder can create the speech and tone he has already formed in his mind. One need not venture far into the controversy of nicking or not nicking.

In both hearing and playing these organs, the writer confesses to a feeling of "liveliness" in the speech and tone of the pipes which is too often lacking in a nicked pipe. Nevertheless, there are many to whom a "chiff' constitutes a blemish.

Of materials, workmanship, design, et cetera, the description "first-class" must be applied.

Before leaving Holland, we must pay tribute to the most wonderful restoration of the Schnitger organ at Zwolle, carried out by Mr. Flentrop. This organ is a joy and inspiration to see and hear.

Holland offers the enthusiast the rare opportunity of seeing and hearing numerous instruments, some old, some old but rebuilt, and others quite new, where the contrasts in tone can be assessed while the changing impressions are fresh in the mind.

In Denmark, we are principally concerned with the modern organs as created by the firms of Marcussen & Son at Aabenraa, and Th. Frobenius & Co. of Kgs. Lyngby, near Copenhagen.

Long years of research and practical experiment have enabled both firms to develop quite independently their own improved type of slider soundboards, mechanical actions, and voicing techniques.

Only the finest of raw materials are used, and every detail of construction and scaling is drawn up long before the first pipe is made or the first tracker cut.

In the Danish organbüilders' view, it is fundamental that the organ case be designed and built by the organbuilder, and it would seem that architects are alive to this point of view, in that the Danish organbuilder gets his own way.

The dimensions of the case, when an organ is planned on the "Werk" principle, are determined by the number of speaking stops to be provided, and the number of speaking stops is determined by the size of the building in which the organ is to stand.

How different this often is in our own countries, when a small but wealthy congregation seeks a larger organ than is necessary or where lack of funds delays the provision of an instrument worthy of the building.

These modern organs take longer to plan, longer to build, longer to voice. Hence one firm can build only a few organs each year.

This is a restriction that is accepted as inevitable and fits in with the ideals of an organ being an instrument governed by natural laws of sound production and projection.

Recent visits to both Scandinavia and The Netherlands fortify the writer's earlier impressions as to the artistry and ability of the organbuilders who have developed and are still developing a "modern" organ.

There seems to be a happy degree of cooperation and understanding between organbuilder and architect, whereby the organ case is not divorced from its functions as a projector of sound.

As yet, only the firm of Marcussen appear to have adopted the idea of the Spanish trumpets, placed *en chamade.*

It would be wrong to expect from these stops the effect or the power of Tubas. The stops are normal chorus trumpets blending with the fluework in excellent taste.

Nowhere in these modern organs will one find Oboes, imitative orchestral stops, or strings, but the registrational possbilities in providing principal choruses in degrees of power, in providing contrasting choruses between manuals, and in synthesizing other tones are very great.

Among the most difficult characteristics for an Englishman to understand are the Ranket and Krumhorn stops. The Ranket is usually on the pedal, and the Krumhorn in the Brustwerk. At the console, the tone is often "edgy," and the stop is best heard from the church.

All the pedal reeds of the Dulzian type are exceedingly effective and give a clear incisive pedal line without any sense of power.

It would be unwise to attempt any further to describe the tone, other than to say (and I mean it as a compliment) that the Prinzipals very often sound like perfectly normal British Diapasons when heard at 8′ pitch.

Some words about playing on these organs will not be out of place. A sound technique is essential and the player's shortcomings are made as apparent to the listener as were (older readers will appreciate) a beginner's efforts in gear changing before the days of synchromesh.

Such merciless exposition of a player's faults must surely inspire any organist to devote more and more time to practice, and what could be better for the music?

The music of Buxtehude, Bach, and others comes "naturally" from these organs.

Romantic music is unsuited to them, and if we are to continue to play Romantic music (and surely not all such was bad), then the question of stop control arises.

A useful field of discussion will be that of keeping accessories to a minimum, having the services of assistants to change stops, or employing electric drawstop action and general pistons as we know them in England and the United States.

I have not described any organ in detail, for to have done so would have made this essay too long; and so I leave the reader, with the hope that the historical background has been made clear and that he will see that the modern organs are a true development and not just a reproduction of the instruments of the Baroque or Renaissance periods.

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DOM BEDOS DE CELLES

L'ART DU FACTEUR D'ORGUES

(THE ART OF THE ORGAN MAKER) (Second Installment)

Translated by W. L. SUMNER

THE STOPS

The Doublette is an octave-sounding stop, open, and of small scale. It is made of tin, and extends through the whole compass of the clavier. It speaks an octave above the Prestant, or two octaves above the 8′ Montre Its first pipe is two feet in length. A Doublette is also to be found in the Positif, and in other divisions of an instrument.

The Quarte de Nazard is an open mutation stop, and is in unison with the Doublette; it runs the extent of the clavier. It is always made of metal, of large scale, and it is meant to be used in combination with the Nazard and the Tierce stops, and it is classed as a mutation stop, though it sounds the octave pitch. It is called Quarte de Nazard because its actual pitch is a fourth above the Nazard. This stop is also used in the Positif where it is made of smaller scale. Its first pipe is two feet in length. This stop is sometimes to be found also in the Pedal.

The Tierce is an open mutation stop of large scale, which is generally made of metal; it is sometimes of tin, and runs the whole extent of the clavier. It sounds a third above the Doublette, or an octave above the Grosse Tierce. This stop is also to be found in the Positif, where it is of somewhat smaller scale. It is sometimes to be found in the Pedal Organ. Its first pipe is nineteen inches in length.

The Larigot is an open mutation stop, of large scale, made of metal, and of the full compass of the manual. It sounds a fifth above the Doublette, or an octave above the Nazard. It is the highest pitched stop of the organ. Its first pipe measures sixteen inches in height.

The Fourniture is a compound stop composed of several ranks; the pipes are of small scale and made of the best tin. It is of the whole extent of the clavier. Its progression is different from that of other stops. This stop is composed of at least three ranks of pipes, the number of pipes in each rank being equal to the number of notes on the clavier. In large organs as many as seven complete ranks are contained in this stop. As it ascends the scale it breaks and makes a return in the following manner: The progression is normal from C to tenor E, but at the next note F, a return of an octave is made. Then it continues for another seventeen notes, after which a return is again made to the former note, but after this it proceeds without a break to the highest note. The second rank, sounding a fifth above the first, has the same breaks and returns. The third rank is an octave above the first and has the same breaks and returns. The fourth rank is a fifth above the third rank, or, what is the same thing, an octave above the second rank, and treated in the same manner.

In small organs the seven ranks, which make the complete stop, are not to be found; one has to be content with the fifth, sixth, and seventh ranks. In larger organs four ranks are used; the fourth rank (of the complete stop) being here introduced. In 16′ organs, five ranks are to be found; the third, fourth, fifth, sixth, and seventh ranks. But in organs of the largest dimensions the complete seven ranks are used: as set forth in the Tableau (anon). In the Positif, if there are no open stops of 8′ pitch, only the three upper ranks of the stop are employed; but if there is an open

stop of 8′, the next rank is added to the three upper. Formerly this stop was in the Echo, and on the Pedal as well, but this is no longer the custom. It is now used only in the Grand and Positif divisions. Again, when one meets, in certain organs, more than one drawstop labeled Grosse Fourniture, it is nothing more than the complete stop, split up into two parts in order to avoid too large a mass of tone being added at one time. It helps thus to build up the power more gradually.

The Cymbale is a compound stop of several ranks, of small scale, of open pipes of tin, and runs throughout the entire compass of the keyboard. This stop differs from the Fourniture, inasmuch as the pipes are of shorter length and the breaks and returns are more frequent. In the Fourniture there are but three breaks in each rank, but in the Cymbale there are seven. In the first rank, when the tenor C note is reached, it changes its note to the G below instead of continuing in the order of the scale. In other words, it changes from a rank sounding an octave note into a quint rank. This continues for five notes to tenor E. Here another break is met and at the next note, F, a return is made to the F of the octave below, and this rank becomes again an octave-sounding rank; and so with all the ranks, the breaks and returns being more frequent as the pipes become of lesser length.

The Cymbale is never used without the Fourniture: these two stops are never separated, for, when combined, they take the name of Plein Jeu. The number of ranks employed in the Cymbale are in proportion to the number of ranks to be found in the Fourniture. In a 16′ organ the Plein Jeu is of, at the least, nine ranks; that is to say, one employs the last five ranks of the Fourniture and the last four of the Cymbale. If it is an 8′ manual the Plein Jeu is of seven ranks, the last four of the Fourniture and the last three of the Cymbale. If the instrument is an open 32′ organ, with a Bourdon of 32′, then the entire Fourniture and Cymbale ranks are all included. In the Positif, if there is a Montre of 8′, the Plein Jeu is of seven ranks. But failing an 8′ Montre, the Plein Jeu will have but five ranks, the last three of the Fourniture and the last two of the Cymbale, et cetera. These are the ordinary rules.

All builders do not absolutely follow the methods I have just described for the composition of the Grand Jeu. There are some that make but three breaks in the Cymbale, as in the Fourniture; there are others who make four breaks in each stop, et cetera. Some builders, again, do not begin the lowest pitched rank with a 2′ pipe in a stop of nine ranks, but begin with the fifth above. Others do not employ the full number of ranks throughout the compass, as is usual; in the upper part they cut out one or more ranks, so a nine-rank stop in the bass may by degrees become a five-, six-, or seven-rank stop in the treble. I shall not point out here all the variations of different builders in their composition and arrangement of the Plein Jeu; they are not of a kind to serve as a model, as one may discover in many old organs. What I have said is but to give an idea of these variations, of which there are many; but all are agreed in using only octave and quint ranks, and never a Tierce.

Of all the effects that are most harmonious in the organ in the judgment of connoisseurs and of those who have a taste for what is true harmonious tone, it is the Plein Jeu combined with all the foundation stops when mingled together in a true porportion. And the reason for this is that the Plein Jeu is never used without all the foundation stops; and those who use the Fourniture and Cymbale stops alone, in different combinations made by the organist, create a tone disagreeable to the

ear, while a blending with foundation tone gives to all the ranks a harmonious tone without any clashing of notes that offend the ear.

The Cornet is a compound stop, of large-scale pipes, all of metal. It consists of five ranks, each of which bears a different name. The first rank is called Bourdon because it sounds in unison with the treble of the 8′ Bourdon; it is also called Petit Bourdon. The second rank is called Prestant, as it is in unison with the stop of that name. The third rank is called the Nazard, which sounds a fifth above the Prestant. The fourth rank is called the Quarte de Nazard, being a fourth above the Nazard, or an octave above the Prestant, and the fifth rank is named the Tierce. Thus the first rank, for example, sounds C; the second rank sounds C, but an octave higher; the third rank sounds G, a fifth higher; the fourth rank sounds C, a fourth higher, and the fifth rank sounds E, a major third above the last C. Although the five ranks which compose the Cornet are in unison with the stops we have been speaking of, they are, in the quality of their voicing, very different, being of very large scale. The Cornet is a stop that is most brilliant and sparkling in tone, and is only required for the treble of the organ.

Ordinarily several Cornets are placed in a organ, particularly if it is of considerable size. On the Positif it is of two octaves in extent, if there is also a Trumpet and a Clarion. Another is placed in the Great where it is called Grand Cornet, being of a larger scale than any of the others. This extends from middle C upwards. Another of equal compass is placed on the third manual, where there may be a Bombard division. They are of relative power to each other. The Cornet de Récit, to which is given a greater compass than the others, commences at the F below middle C, or sometimes on G, the note above, and has thus a compass of some two and a half octaves. This is made of a somewhat smaller scale than the Grand Cornet. Another, in large organs, is placed in the Echo. This may be of smaller scale than that of the Récit, and may be given any compass that is convenient.

Another flue stop, which is not yet well known in France, is the Basse de Viole, which is of metal pipes and to which is given the whole compass of the manual. It can be placed on either the Grand or Positif manual. It is a stop 8′ in length and about the same scale as the Prestant. It is somewhat difficult to place, inasmuch as it is meant to be true imitation of a Bass Viol. When it is 4′, it is made to sound an octave above, and thus speaks in unison with the Prestant. Others add a second rank which speaks still another octave higher, for some two octaves, and then breaks into unison with the first rank.

DESCRIPTION OF REED STOPS

The reed stops are so named for the reason that they produce their tone by means of a reed. They are the most brilliant and telling stops in an organ. They can be compared to several well-known musical instruments, such as the bassoon and the oboe, which have a reed that is pressed between the lips; the Chalumeau has a tongue which should move freely, and which one has to place entirely in the mouth in order to produce the tone; the serpent, the hunting horn, the trumpet, et cetera, have also a reed, with an embouchure which is called the Bocal.[1] There are other reed stops in the organ, the Bombard, the Trumpet, the Clarion, the Cromorne, the Vox Humana, and the Musette. In regard to the Regal, it is the most ancient of all reed stops, but is no longer used in church organs. It is only employed in

[1]Cf. present word "buccal." [Translator]

portable cabinet organs, for the reason that it is but a very small stop. The reed stops (with pipes) of the organ are very different from the instruments named above. The reeds are made of brass, and all those of the different stops are of the same shape and construction. They but differ from each other in size.

The shape of the pipes of the reed stops determines the quality of the tone, for the sound of the reeds (without the pipes or tubes) is alike in all the stops because, as I have already remarked, the reeds themselves are all alike. When the pipe is conical, that is to say, larger above than below, the sound of the reed is greatly augmented, this shape being favorable for such a purpose, through the same cause as the augmentation of a voice by means of a speaking-trumpet. If the pipe is cylindrical the increase of tone is not so great. If the pipe has the shape of an inverted cone, that is, narrower above than below, the tone of the reed is somewhat diminished. The augmentation of tone is not the only effect made by the shape of the pipes; it also changes the tone quality. A conical stop has a tone which is very different from that of a cylindrical stop, apart from the brilliancy. The Bombard, the Trumpet, and the Clarion have conical tubes, and they are consequently the most powerful and brilliant stops in an organ.

Having described the shape of the various tubes used for the different reed stops, I shall now give a description of the stops themselves and their use and place in the organ.

The Bombard is a 16′ stop speaking in unison with the 16′ open flue stops. All the pipes are of conical shape and are made of pure tin. It is the most powerful of all stops and has the greatest volume and body of tone. It is only introduced into large organs, and it is generally played from a separate keyboard, the third. Its compass extends the whole length of the manual. It is also placed in the Pedal, and is there known as the Pédale de Bombarde. It can be made to descend as far as FFF, but this is difficult and not often to be found. This *F ut fa* has a pipe of about twenty-four feet in length, and speaks in unison with the *F ut fa* of the Open 32′ fflute stop. This stop, as well as all other pedal stops, is made of a considerably larger scale for this particular purpose.

The Trumpet is an 8′ reed stop. It is made of pure tin, and all its pipes are of conical shape. It speaks an octave higher than the Bombard, and is in unison with the open 8′ flue stops. This stop is very powerful, the most brilliant in the organ, and is the organ's greatest feature of grandeur by reason of its sonorous voice. It extends throughout the entire compass of the manual. In large instruments two Trumpets are to be found and sometimes even three, all of which are played from the same keyboard. On organs of even smaller dimensions a Trumpet is placed in the Positif. A Trumpet is also placed in the Pedal, where it is called the Pédale de Trompette and is of a larger scale than the manual Trumpets. It is also voiced to produce a larger body of tone than the other Trumpets. It is made to descend to *F ut fa* and has a pipe of twelve feet for its lowest note. Quite frequently two Trumpets are placed in the Pedal division. One adds in large organs a Trumpet on the Bombard manual. A Trumpet is also placed in the Récit (or Swell). It is called the Trompette de Récit. It extends throughout the compass of the manual, which, however, has no bass, it being of a short compass.

The Clarion is a 4′ reed stop. It is made of the finest tin and its pipes are conical, like those of the Trumpet which it altogether resembles, but it speaks an

octave higher than the Trumpet and is of a most clear and brilliant tone. Ordinarily a return is made in the upper octave, thus making the upper pipes speak in unison with the 8′ Trumpet. It is placed in the Great. When three Trumpets are to be found in this division, two Clarions are introduced. A Clarion is also placed in the Bombard Organ when a Trumpet has already been introduced. It is also frequently to be found in the Choir. It always speaks throughout the compass of the manual from which it is played. A Clarion is almost always to be found in the Pedal, sometimes even two. Here it is called the Pédale de Clarion.

The Cromorne is a cylindrical reed stop with 4′ pipes (that is, half length), but sounding the 8′ pitch like the Trumpet. The pipes are made of pure tin, and extend the whole compass of the manual. This stop is placed in the Choir and but rarely in the Great. And as this stop does not take up much space, and is not of great power, it is often to be found in small organs. It is also very useful in chamber and small church organs. It was formerly to be found in Echo divisions, but this is no longer customary. Sometimes a Cromorne of 2′ [2] is made (sounding the 4′ pitch), to serve as a Clarion to the 4′ stop (that is, the Cromorne of 8′ pitch). A return is made in the top octave, as in the case of the Clarion. The Cromorne is now generally to be found only in small instruments where there is not sufficient space for a Trumpet. It is rarely used in large organs.

The Vox Humana is a reed stop made of tin pipes and extends the whole compass of the manual from which it is played. Although its pipes are very short it nevertheless sounds the 8′ pitch because its reeds are similar in shape to those of Trumpet stops. For this same reason the Cromorne sounds at 8′ pitch, as does also the Regal, which has already been mentioned. The Vox Humana has no fixed measurements, each builder giving to it the dimensions and shape that he considers to be best, the aim being to imitate as nearly as possible the human voice. One rarely succeeds, but, when this has been accomplished, it is a most agreeable stop. It is placed indifferently in either the Choir or the Great. It was formerly placed in the Echo, and also in the Pedal, but this is no longer done.

The Oboe is a reed stop which is made of pure tin, and its pipes are of conical shape. It is ordinarily placed in the Swell and given its full compass. It is in unison with the Trumpet, and it has a delicate tone that imitates the original instrument quite well.

The Musette is a reed stop with pipes shaped like an inverted cone, which are made of pure tin, and it has a compass of the whole extent of the clavier, whether it be that of the Choir or that of the Great. It can be placed in either division. It sounds at 8′ pitch, though its pipes are only 4′ in length. It has less power than the

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[2]Many old builders described a stop according to the length of its longest pipe and not by the actual pitch of the notes sounded by the stop. Thus, in many old organs "Bourdon de 8 pied" meant the usual Bourdon of 16′ tone, and the "petit bourdon de 4 pied" was the 8′ Bourdon of the French organ (Stopped Diapason in the old English organ). The Cromorne, being a stop of half-length tubes, is described in a similar manner. Divided stops were also described in the same way, although they had pipes of full length. For example, it was not unusual to find an 8′ Trumpet stop, divided and provided with two stop knobs, the first labeled "Trompette Bass 8 pied" and the second "Trompette 2 pied." This was because the division generally took place at middle C, or C♯, the semitone above. The first draw stop would be for the first twenty-four or twenty-five pipes from 8′ C upwards, and the second draw stop for the treble pipes.

Cromorne, but it imitates well the real Musette. This stop is as yet but little known in France.

The Regal is a reed stop the tone of which is produced by the reed alone without any modification or assistance, there being no pipes. The stop is given the whole extent of the manual. It is the oldest of all reed stops, having been the first invented; for which reason, and the delight of such a discovery, it has been called the Regal, or royal stop. Since the invention and development of other reed stops, it is no longer used in church organs. It has a thin, dry quality of tone, which is particularly noticeable when compared to other reed stops.

I will here just remark that no reed stop should be made of *fer blanc* [metal tinned over]. Though its tone may be good, the material is liable to become rusty, the pipes broken and cracked and in consequence lacking in durability. If one does meet with certain Cromorne, Trumpet, or other reed stops constructed of this material, any good qualities they may have should not be attributed to the material of which they are made. It is quite certain they would be better if made of tin, if treated and fashioned by the same hand and under the same circumstances.

[Here follows a representative selection of the organ schemes given by Dom Bédos].

Third Scheme For a large 16′ organ.

Grand Orgue

1 Grand Cornet
2 Montre de 16 pieds
3 Montre de 8 pieds
4 Bourdon de 16 pieds
5 Bourdon de 8 pieds
6 Prestant
7 Second 8 pieds
8 Gros Nazard
9 Flûte de 4 pieds
10 Grosse Tierce
11 Nazard
12 Quarte
13 Tierce
14 Fourniture de 5 Tuyaux
15 Cymbale de 5 Tuyaux
16 Bombarde
17 Première Trompette
18 Seconde Trompette
19 Clairon
20 Voix humaine

Jeux de Récit de 34 marches

1 Cornet
2 Trompette

Echo de 39 marches

1 Cornet
2 Trompette

Jeux du Positif

1 Cornet
2 Montre de 8 pieds
3 Prestant
4 Bourdon de 8 pieds
5 Flûte de 4 pieds
6 Nazard
7 Doublette
8 Tierce
9 Larigot
10 Fourniture de 4 Tuyaux
11 Cymbale de 3 Tuyaux
12 Trompette
13 Clairon
14 Cromorne

Jeux des Pédales de 36 marches

1 Flûte de 8 pieds en étain
2 Flûte de 4 pieds
3 Flûte de 8 pieds en bois
4 Nazard, à la quinte de 4 pieds
5 Quarte
6 Tierce, à la tierce de la Quarte
7 Première Trompette
8 Seconde Trompette
9 Clairon
10 Cromorne

Two Tremulants (soft and vigorous).

There should be seven "bellows," each eight feet long, and two, or better three, wind trunks therefrom.

It is also necessary to remember that Pedal compasses were not standardized. Generally they went down to F, and thus the longest open pipe in a 16′ rank would be 12′. Occasionally, in a large organ the Pedal went down to A **below** the present compass.

Fifth Scheme For a large 8' organ.

Grand Orgue
(Second clavier 51 notes.)
1 Grand Cornet
2 Montre de 8 pieds
3 Bourdon de 16 pieds
4 Bourdon de 8 pieds
5 Gros Nazard à la quinte du 8 pieds
6 Prestant
7 Grosse Tierce
8 Nazard
9 Doublette
10 Tierce
11 Quarte
12 Fourniture de 4 Tuyaux
13 Cymbale de 4 Tuyaux
14 Première Trompette
15 Seconde Trompette
16 Clairon
17 Voix humaine

Jeux du Positif
1 Cornet
2 Montre de 8 pieds in the front to F. Five bass pipes of wood inside.
3 Prestant
4 Bourdon de 8 pieds
5 Flûte de 4 pieds
6 Octave "treble," in tin
7 Nazard (Chimney Flute)
8 Doublette
9 Tierce
10 Quarte
11 Larigot
12 Fourniture 3 Tuyaux
13 Cymbale 3 Tuyaux
14 Trompette
15 Cromorne
16 Clairon

Jeux du Récit
1 Cornet de cinq Tuyaux
2 Trompette
3 Haut-bous

Echo 39 marches
1 Cornet
2 Cromorne

Pédales 36 notes F to fa [sic]
1 Flûte de 8 pieds en étain
2 Flûte de 4 pieds
3 Flûte de 8 pieds en bois
4 Nazard à la quinte du 4 pieds
5 Quarte
6 Tierce (29 notes)
7 Trompette
8 Clairon
Two Tremulants.
Four bellows eight feet long.

Seventh Scheme For a small 8' organ.

Jeux du Grand Orgue
1 Grand Cornet
2 Montre de 8 pieds
3 Prestant
4 Bourdon de 8 pieds
5 Nazard
6 Doublette
7 Tierce
8 Fourniture de 3 Tuyaux
9 Cymbale de 3 Tuyaux
10 Trompette
11 Clairon
12 Voix humaine

Jeux du Positif
1 Prestant, bass in case
2 Bourdon
3 Nazard
4 Doublette
5 Tierce
6 Larigot
7 Fourniture de 3 Tuyaux
8 Cymbale de 2 Tuyaux
9 Cromorne

Récit
Cornet 30 notes

Jeux des Pédales
Flûte de 8 pieds, with wooden basses
Trompette de 28 Tuyaux

Two Tremulants.
Three bellows each seven feet long.

Eleventh Scheme — A little 4′ organ "en Montre."

Grand Orgue

1 Grand Cornet
2 Montre de 4 pieds, or Prestant
3 Bourdon de 8 pieds
4 Doublette
5 Cymbale de 4 Tuyaux
6 Trompette

Positif

1 Prestant, a part in case
2 Bourdon de 8 pieds
3 Nazard
4 Doublette
5 Tierce
6 Larigot
7 Cymbale de 3 Tuyaux
8 Cromorne

All the stops can be accommodated on the soundboard.
Pedal "pulldowns."

Twelfth Scheme — A little organ without positif.

One Keyboard

1 Bourdon
2 Prestant
3 Nazard
4 Doublette
5 Tierce
6 Cymbale de 3 Tuyaux
7 Cromorne

The Nazard, Doublette, and Tierce are divided stops, each part of the stop having a handle on left and right. A pedal-board with "pulldowns" can be fitted.

[To be continued]

[The next installment will deal with the use of the organs and the selection of stops.]

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[See note on page 5]

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